

# MEMBERS EXCHANGE

Publication of the American Medalllic Sculpture Association  
Web site: <http://www.amsamedals.org>  
Email: [info@amsamedals.org](mailto:info@amsamedals.org)

Fall 2004, Volume 17, Number 4

## ***My Fellow Medal Makers:***

Well it's fall, and time to get those medals finished and sent for the upcoming Forest Lawn exhibition. There is an update in this current newsletter that will give all of us more information about how things are shaping up. The museum staff has been extremely attentive and interested in our organization and the art we produce. At our last meeting I saw the area where the reception is to be held and it is a large balcony area with wonderful views of some of the valleys and mountains here.

I can only speculate as to how really breathtaking it will be on a night in January! Winter here affords quite beautiful vistas and I doubt if it will be below 45 degrees. Should make for a great, great event.

I always wonder what sort of things make us decide to create a medal. I'm sure it's as different for each person as the creations that materialize. Often for me it's the awareness of another artist's work and a realization of how that work, be it a piece of music, a book or another piece of art, has given me a truly wonderful experience. If I'm moved by a composer's work I'll listen to his or her music while I'm making my medal. It's a sort of link to the inspiration that started the entire process, and the experience of paying homage becomes its own reward. At the end of the day, there's my little statement, and with luck, it will be appreciated and perhaps inspire someone else. And so it goes.

With a venue such as Forest Lawn we'll be able to assemble and view our own personal expressions of those people, places, creatures, etc. that have given us pause to appreciate the beauty of our collective worlds. We really are a fortunate group to have such abilities. Looking forward to all of those great medals I'll be welcoming in the next month or so!

.....Jim Licaretz, AMSA president

## **REMINDER!**

### **AMSA MEMBERS DIRECTORY ON THE WEB**

**Don't forget to submit your  
material to the webmaster Enrique Moreiro.**

As a member of AMSA you can now have a 2 image mini-page with a bio for only \$10. The fee per additional picture up to the 6th is \$4 each.

The fee for the 7th and 8th is \$2 each.

The maximum number per artist will be 8 images.

This fee is for one year.

Please send your photos to Enrique, preferably as e-mail attachment. Be sure the image is not too large so it will be less time consuming for him to download and not take too much space. He will need to reduce it anyway.

For those who don't have e-mail they can send the photos via regular mail and Enrique will scan them in.

Send payments to AMSA secretary,  
P.O. Box 1201, Edmonds, WA 98020.

**For more information contact  
AMSA Webmaster: Enrique Moreiro  
at: [amsamedals@emoreiro.com](mailto:amsamedals@emoreiro.com)**

**If you have your own website please contact  
Enrique to have it linked to the AMSA site.**

**There is no fee for this.**

## **DON'T FORGET!**

**Each AMSA member gets one free  
"1 inch" ad per year.**

Each additional "1 inch" ad for a member is \$5.  
A one inch ad may have about 40-50 words and be a maximum of 6 lines long.

Business card ad is \$8 per issue or  
\$32 per year/4 issues.

For commercial businesses:

A half-page business ad is \$100 for the year/ 4 issues.  
A quarter-page business ad is \$60 per year/ 4 issues.



## Questions from members and answers, hopefully!

*In this issue we are starting a new column we hope will be of interest and be utilized to ask for help to solve problems that we get frustrated with. If you do not have e-mail send your notes to: AMSA, P.O. Box 1201, Edmonds, WA 98020.*

### **Frustrated in North Carolina . . . .**

My name is Jim Teachey, and I am one of the newer members of AMSA. I work in pewter, a metal that has caused me considerable consternation. . . . especially when it comes to finishing the surface.

I am a dental laboratory technician, and have spent years casting and polishing a variety of metals using the lost-wax method. I currently cast my pewter designs in silicone molds, which requires me to dust the molds with talc. This causes an undesirable "orange peel" texture to develop on the metal surface. I currently use a variety of sanding flap wheels, buffs, and compound to achieve a mirror finish on my work. But the time required to do this is excessive, and I know there's got to be an easier way. I have considered using felt wheels with pumice, and recently learned about split-lap polishing. Much of my work has a flat surface, but I also create many bas-relief pieces.

Would any AMSA members know of a technique that might improve my polishing abilities? I would be grateful for any suggestions or recommendations that could be provided. . . .

Please respond to:

Jim Teachey, 1311 Barrow Court,  
Winston-Salem, NC 27103

Ph. 336-724-5247

e-mail: [villagepewter@bellsouth.net](mailto:villagepewter@bellsouth.net)

Thanks,  
Jim Teachey.....

PS.

Please, also send your answer to AMSA newsletter editor. Mail to the AMSA P.O Box or e-mail: [AMSAnews@aol.com](mailto:AMSAnews@aol.com) and the editor will include it in the next newsletter. There may also be other members anxiously looking for an answer to Jim's question. Thanks!!

## NOTICE from CoinLink

CoinLink would like to invite you to place a FREE listing into the CoinLink's Events Calendar

Over 4500 avid coin collectors come to CoinLink EACH DAY for the latest numismatic news and to locate coin collecting resources within our award winning numismatic directory.

Add your FREE listing today at ....

<http://www.coinlink.com/bin/events/add.cgi>

In addition, if you have any press releases or news items related to your show or business that you would like to send to us, we will be happy to post those items on CoinLink as well.

Best Regards

Scott Purvis

CoinLink, [admin@coinlink.com](mailto:admin@coinlink.com)

Ph. 00-579-5228, Fax 800-784-8504

[www.coinlink.com](http://www.coinlink.com)

## News from the ANA



The 100th Anniversary version of the Carnegie Hero Fund medal is available for purchase.

The medal was modified by Luigi Badia.

For information about the original Carnegie Hero medal, as well as images, go to [carnegiehero.org](http://carnegiehero.org). For information about the 100th anniversary medal, as well as images, go to [cybercoins.net](http://cybercoins.net).



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[www.art-exchange.com](http://www.art-exchange.com), [www.sanjweb.org](http://www.sanjweb.org)



## Cold Cast Bronze Technique

*By Jim Licaretz*

I personally find the ability to have complete control over the medal making process a definite plus both practically and aesthetically. For me the medium is less important than the quality of the final object. I know that for many, the weight and presence of actual bronze are very important. It is a consideration I understand, though find less important than quality. I was once at a juried competition where the main juror was a painter. I watched him tap two figures that were entered for consideration. After tapping both he decided to go with the bronze even though it was a definitely inferior piece of sculpture. So much for aesthetics over material. Then again he was a painter!

As far as cold casting medals, the advantages I find are that one can produce a piece with a nice weight and a very similar look to traditional bronze. I usually use either a urethane casting resin or polyester resin. The urethanes will usually cure much more quickly and are more resilient. I've dropped polyester pieces and watched them shatter. The urethanes will bounce. Both materials will take about 4 times the weight of the resin in bronze powder. So if you're using 100 grams of resin you can usually add about 400 grams of atomized bronze. I've found that there seems to be little difference in the coarseness of the bronze; the coarser metal powders will fill and patina just as well as the finer ones. As with most materials, it's always best to do a trial run and make sure your components are fresh and conditions are good for casting. I always use silicone molds for my pieces.

Considering the fact that most medallic pieces are fairly small in terms of sculpture, the cost of silicone mold is well worth consideration. Urethane rubbers will work as well, though a separator is usually required. For the small run of medals most of us make, it usually isn't necessary to use a barrier or separator when pouring cold cast mixtures into silicone. If possible I suggest pressurization of your casts. Even a small compressor will give you enough air and pressure when pouring. Small pressure vessels or paint tanks will give plenty of room to pour several medals at once if needed. Pressures of about 50-60 psi will be enough to produce a clean cast without bubbles. The pressurization compresses the mixture and removes any traces of air. It's worth the \$100.00 for a 2.5-gallon paint tank if you already have a compressor.

The medal below was submitted for the U.S delegate medal competition for FIDEM, congress, Paris, 2002. This cold cast piece was patinaed using a heat gun with first liver of sulphur and then silver nitrate.



Another way to avoid bubbles, at least on the surface of the cast is to brush talc onto the mold surface before you pour. Brush off any excess talc and leave just the faintest film on the rubber. The talc changes the surface tension and allows the resin to flow better.

At the end of the day, one of the main reasons I choose to cast most of my medals this way is that there is no chasing involved!

We have all had the experience of doing a subtly modeled piece and seeing some of those subtleties removed by the bronze chaser. All that work and some of it gone. Medals, by their very nature, are probably tough to clean up. If the people wielding the tools are not as sensitive as you, you'll see the difference between your intention and their lack of ability.

I usually use a very fine steel wool over the surface of the cast after it's cured. This can be followed up with cold patina chemicals or the careful use of a heat gun with traditional patina chemicals. Usually simple is better if you don't want to obscure your work. Liver of sulphur is a good base, followed by the ferrics or cuprics. Be careful and don't heat the metal too much. It is still resin even though it has a lot of metal powder. I find wax and dried pigments will also do a lot to achieve a traditional chemical patina.

Shop around for atomized metal powders. There are many types and prices. Douglass and Sturgess [<http://www.artstuf.com/shop.html>] have nine different powders including aluminum, brass, bronze, copper, nickel-silver steel, zinc and stainless steel. It's amazing what sort of looks can be achieved with just the powder, steel wool and wax.





### Alan M. Stahl Appointed Curator of Numismatics

The Princeton University Library is very pleased to announce the appointment of Alan M. Stahl to be Curator of Numismatics, effective 13 September 2004. Stahl holds

a PhD in history from the University of Pennsylvania. From 1980 to 2000, he served as Curator of Medieval Coins and of Medals at the American Numismatic Society (New York), with responsibility for two collections containing about 50,000 objects in total. In addition to his curatorial work, Stahl has taught ancient and medieval numismatics and has been a visiting professor at the University of Michigan, Notre Dame University, and Rice University. His research and publications have focused on the late antique and early medieval world. He is the author of seven books and more than 75 articles. His monograph *Zecca: The Mint of Venice in the Middle Ages* (Johns Hopkins University Press, 2000) was the recipient of American Publishers' Professional/Scholarly Award in Economics (2001). His current research involves a manuscript notebook kept by Michael of Rhodes, a Greek seaman of the early 15<sup>th</sup> century.

The Numismatic Collection of the Princeton University Library is in the Department of Rare Books and Special Collections, in Firestone Library. The collection includes nearly 10,000 classical Greek and Roman coins; 800 Byzantine and Western medieval coins; thousands of late antique and early Islamic coins excavated at Antioch-on-the-Orantes between 1932 and 1939; 2,000 American coins and more than 2,500 pieces of Colonial, Continental, and Confederate paper money; more than 2,000 medals, including the recently donated C. C. Vermeule Collection; and thousands of other items. Stahl's responsibilities for the Princeton Numismatic Collection will include acquisitions and donor relations, description and data-base cataloging, public services, outreach to Princeton faculty and students, and exhibitions. Stahl succeeds Brooks E. Levy, who served as Curator of Numismatics from 1966 until her retirement in June 2004.

Department of Rare Books and Special Collections  
Princeton University Library  
One Washington Road, Princeton, New Jersey 08544  
609-258-3184

### Machines Are Taking Over And The Sky Is Falling!!

I've been sculpting medallions for 17 years now and over those years, usually around the time of the machining trade shows, people ask me if I'm worried that the new 3D engraving machines will someday make my trade obsolete. "No way" I always say, I'm not worried. No matter how good they get they will never replace the incredible human hand. Oh, there sure are some nifty impressive CAD type machines out there these days and I believe they have their place. I don't *really* want to spend my time sculpting simple cheap tokens and now those can be done with computer driven tools for much less money than the old traditional methods and frankly they look pretty good. That leaves the rest of us to concentrate on things that machines can't do....like having and using imagination to create works of art that deserve our time and efforts.

When computer graphics programs were born there was a wide spread panic that it would replace all the illustrators. In fact when cameras were invented there was a lot of crying and whining that painters would all suddenly starve to death. Well, now while sitting comfortably in our hindsight armchairs we can see that there is plenty of room for all these newcomers. The roles of painters changed with the dawning of photography but they still go on. The same for illustrators... after they all figured out how to install computers with graphic design programs in their own studios.

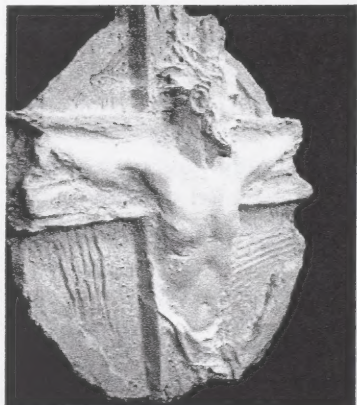
So too, we medallic sculptors can adapt and even embrace technology. It should and will push us outside of our envelopes into new and positive territory as it has already begun to. It's not a great conspiracy against the last struggling craftsman, it's just evolution. Go with it.

Heidi Wastweet.....



## Welcome new member: Sharon "Dee" Shaughnessy

Dee is a southern California Native and daughter of a career Military family that has both traveled and lived around the world, finally settling down on the lovely Gulf Coast of Mississippi in the



early 90's where her sculpting career began as a "divine" accident late in the summer of 1992. It would be the start of an incredible journey of both mind and spirit for her. As a professional photographer for many years, this new path would be an awakening, allowing her the privilege of experiencing life and the world around her in a profoundly deep and a spiritual way and as a self taught artist she has delighted in the experience of looking into her own imagination and watching where it has taken her. She feels honored to have been accepted so warmly by the world of art and looks forward to the next path.



A master miniaturist and avid medallic artist, her work can be found annually in many of the countries finest exhibitions, galleries and major fine art shows throughout both the U.S. and abroad. This year she was deeply honored to have her sculpture, "THE GREEK SERIES" shown with the World Federation of Miniaturists at the Smithsonian in Washington, D.C. and to be included in Dr. Arthur William's latest book, "THE SCULPTURE REFERENCE".

She says she's sincerely privileged to be an elected member of many prestigious art organizations, past and present including the "ROYAL MINIATURE SOCIETY" of London, England / Royal Patron, Prince Charles/ARMS, Washington, DC's THE

MINIATURE PAINTERS, SCULPTORS & GRAVERS SOCIETY, along with New York's National Association of Women Artists Inc. and most recently the wonderful American Medallic Sculpture Association to name a few.



In her creations Dee uses primarily two clays, "air dry" Japanese paper clay...(see attached "GREEK SERIES" in white (at left) and on the right below, the final stage after it has been molded, then cast in fine art pewter and finally patinaed.

These pieces shown here were just included in the Smithsonian show that featured selected International artists for the 2004 "WORLD FEDERATION of MINIATURISTS" ...

They stand less than 4" high and are 1/6th to 1/12th in scale. She says she loves working in miniature and these clays lend themselves to great detail at that small scale. She also uses another PVC clay called "FIMO" that must be cured with low heat (oven) producing wonderful detail. FIMO is waterproof and semi un-breakable when fired and finished, for the most part making shipping for casting really great as the "originals" do not lose any tiny detail in shipping before they are processed in mold making.



Dee teaches sculpture work shops with these clays and the results for most students seem very successful as it is rather easily handled, paper clay is also non-toxic and can be worked on wet and dry. With many varieties, these clays mentioned here can be found in most all local arts and crafts stores and comes in a variety of names.



Sharon "DEE" Shaughnessy, 1817 Seagull Ave., Ocean Springs, MS 39564  
Ph. 228-875-7087 E-mail: shaughnessy@bellsouth.net



## Geri Gould creates "Two-foot Coin Medal"

By  
Bill Gould



AMSA Board member Geri Jimenez Gould was chosen as a finalist in the *California State Seal Project*, to create a new State Seal honoring the Spanish/Mexican era in California. The competition drew over 300 artists, from which four finalists were chosen based entirely on professional resume and photographs of prior work. A sizable honorarium was awarded to each finalist upon presentation of the completed design.

Geri and I entered as a team under her business name of Gould Studios. I'm also a professional sculptor and medalist, with experience in public works. We submitted a

fully sculpted two-foot diameter low relief plaster model, rendered in color to represent the final six-foot cast bronze. Geri was the lead artist and did the design and sculpt, while I did the model pattern, lettering and helped as her "studio assistant". Extensive research was required, but Geri is of Native American and Mexican heritage, and a California native, so we knew the history!

Because the Seal was to be mounted at ground level, the depth of relief was only 1/8<sup>th</sup> inch on the 24 inch model, (equivalent to .008" relief on a 1 1/2" coin)



representing 3/8 inch on the final size, the maximum allowed under the *Americans with Disabilities Act (ADA)*. Additionally, the model was slightly domed to allow for rainwater drainage. There are many things to consider when designing for public artworks!

Upon completion we drove the 60 pound model 800 miles to the State Capital in Sacramento, for presentation to the jury, comprised of dignitaries, legislators and historians. The design was well received by the jury, and we thought we had won, but, following long, and by all accounts, intense deliberations, the final contract was awarded to a design team from UC-Davis for a non-representational design.

This was a very rewarding project, and opened the doors to a number of new opportunities. It was truly an honor to be among the finalists in this important competition between the finest



artists in the state, including Robert Graham.

Our model is now in the State Archive, likely the largest "coin" in the collection!



**"BEYOND TWO-DIMENSIONS"**

**Forest Lawn Museum**  
**January 22, 2005 to April 10, 2005**  
**Exhibition Update**

Geri Jimenez Gould  
 Exhibition Chair, AMSA Board member

The AMSA Member's Exhibition at the *Forest Lawn Museum* is really shaping up, and I want to thank all of you for helping to make this exciting show a reality! Response to our email request for an estimated number of entries is greatly appreciated, with a large number of medals and artists participating, and a wide range of work, from abstract and avant-garde to traditional and representational. Thank you again, and if you did not respond earlier, please do so now to my email address below, as it really helps the exhibit staff, who are now building the display cases and wall panels.

As this is the last newsletter before the November 15<sup>th</sup> Entry Deadline, I want to share the latest developments and a few reminders.

Recap: The Forest Lawn Museum, located in Glendale, CA, just minutes from downtown Los Angeles, is a primary art destination in Southern California, attracting many thousands of visitors each month. The spacious 4000 sq. ft. Gallery serves as the entrance to the Museum and Gift Shop. Four workshops are planned, by Jim Licaretz, Eugene Daub, Don Scarinci and Mel Wachs; schedule to be announced, with Don's planned for Jan.23, the day after the opening, especially for AMSA members who will be in town for the gala opening.

In the first in what I hope will become an AMSA tradition, a special display will honor our fellow member Karen Worth for her lifetime career achievements. To further AMSA's goal of education, there will be a special exhibit of the *Processes of the Medal*, including casting and minting, as well as an historical display featuring older works, including the Nobel Medal, early Society of Medalists issues, noted sculptors and other examples from both private and the Museum collection. The Museum is preparing and printing a full color catalogue for the show, at no cost to AMSA. Copy is being prepared now, and the photographs will be taken at Jim's studio following judging.

In an exciting development, several numismatic magazines have expressed interest in covering the show, and one is considering a feature article on AMSA! Additionally, there will be considerable local media coverage. Important announcement! We had asked for your "mug shot" for inclusion with your bio and artist statement. Due to overwhelming negative reaction (artists really hate photos, don't we?) don't worry about sending a photo unless you really want to.

There have been several requests to exceed the six-inch size limit. As much as we would like to accommodate these requests, we really cannot "bend the rules". The size limit is basically the same as for FIDEM, and ensures that all entries are in the medallic tradition.

A few reminders-

- The prospectus and entry form was included in the last newsletter, and is now on the AMSA website at [www.Amsamedals.org](http://www.Amsamedals.org).
- All medals are eligible that meet the entry criteria. New works, old works, abstract, representational, for sale or not for sale. Quality is the primary requirement! *Please indicate the sales price if for sale, and insurance value if not for sale.*
- Don't forget your "Artist Bio" and Artist Statement"- This is *our* show, and visitors really want to know who we are and what drives our work.
- Please plan to attend the Opening Reception! There are many fine hotels in the area, and Forest Lawn is an amazing showcase of America's finest artists and sculptors.

### **Important Deadlines**

**November 15, 2004, 5:00 PM:** Deadline for receipt of entries at studio of AMSA President Jim Licaretz, and for receipt of additions to the Forest Lawn Museum mailing list (may be included with your entry).

**November 16-18, 2004:** Judging and delivery to Forest Lawn Museum

**January 22, 2005;** Exhibition opens at 6:00 PM with Artists Reception- 500-800 invited guests typically attend. AMSA members will receive invitations.

Please contact me if you have any questions

**Geri Jimenez Gould**  
[geri@artmedals.com](mailto:geri@artmedals.com) 760-723-5769



*Member News**Roger Brown*

Roger thought he was a new member until he went through his old files and found that he was a member in 1988. (when the address was Long Island City). He has a member directory of about 200 names from that time. What happened after that he has no idea. Somehow he lost touch. He used to attend the monthly meeting of the National Sculpture Society in Manhattan, when he lived in Northern New Jersey and became friends with several noted medallic sculptors that unfortunately are "no longer with us." He sculpted his first medal for the Medallic Art Company back in 1972. Since then he's sculpted over 100 medals as well as over 100 bas-relief portraits. He regrets not having copies or pictures of many of them because he had a tendency to give them as gifts and some of the mints would not give him the standard two copies for the sculptor, because as they claimed, needed the customers' (I.E., Disney, etc.) permission to violate the number of the exact limited edition.

*Recent medals by Enrique Moreiro*

AMSA webmaster.

This medal is part of his so-called "laboratory of creative anthropology" including the digital reconstruction of a Neanderthal man.

Enrique was encouraged to pursue this art project, by Douglas White while he was working on Doug's portfolio for the AMSA website. The immediate result of their email correspondence was this medal that Enrique created for the FIDEM exhibition in Seixal Portugal.



Neanderthal Man  
(2004) 3" diam.

David's Art, (2002)  
3" x 3"

Both medals are  
created in cold cast  
bronze.

*Heidi Wastweet has solo exhibit*

Heidi Wastweet had an opening reception of her first solo exhibit in Seattle on Oct. 7th at the Sam Day Gallery in downtown Seattle, just off Pioneer Square. She had a beautiful display of her relief wall hangings and cast bronze medals. The gallery also included two painters and was a very nicely integrated showing of paintings and bronze reliefs.

"Odin" cast bronze



"Tenuous Grasp"  
cast bronze

The exhibit will  
be up until  
November 2.



## Member News

**Jane McAdam Freud** has recently had a solo show at the Ashmolean Museum, Oxford. This Museum is part of Oxford University. The exhibition was in two parts. One part was called "Give and Take - 20th Century Icons and presented a selection of her medals and sculpture. The title is the title of one of her medals and refers to the "giving and receiving" of medals. The second part of the exhibition was directly related to a commission which was won by Jane. Four prominent British artists were shortlisted to create the "Sheldon Medal" which is to be awarded by Oxford University to honor those individuals who have made a



strategic difference to the life and work of the University. The Sheldon Medal is named after one of Oxford's earliest benefactors, Gilbert Sheldon, who gave money to build the Sheldonian

Theatre during his term as chancellor of the University (1667-69).

In October 2003, the University presented the first two medals in silver to Lord Wolfson of Marylebone and Mr. Wafic Said. Wafic Said helped establish the Said Business School in 2001-2 while the Wolfson Foundation has helped found Wolfson College in 1966 and contributed to numerous projects.

Jane decided it would be appropriate to make each Sheldon medal individual bearing the portrait of the benefactor on the obverse and an interior view of the Sheldonian Theatre behind an Ox fording the river, the symbols for Oxford.



A bronze example of each medal has been deposited with the Ashmolean Museum for their permanent collection.

**Daniel Altshuler**

created a 10" diameter bas-relief of Louisa May Alcott, best known as the author of "Little Women".



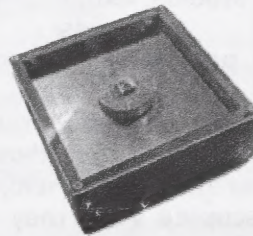
The relief is available in bronze for \$900.00. The medal of this work will come out next year in silver and is almost as a coin medal, very low relief with lettering around it.

Orchard House will be carrying what will be a silver medal, (pin) of the Louisa M. Alcott medal next year as well as the Montague Gallery that will carry both the medal and the bas-relief.

**Camille Rendal**

has two medals accepted to the FIDEM exhibit in Seixal Portugal.

On the left: Her medal commemorating Portuguese navigators.

**Phebe Hemphill**

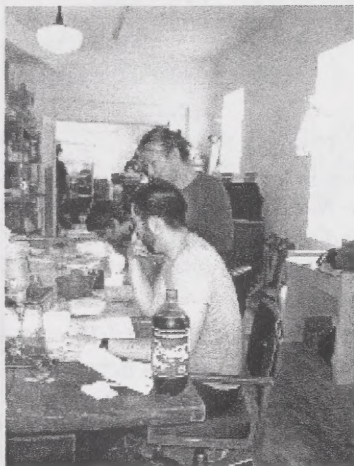
Phebe is a returning member of AMSA that was very happy to have found our website so she could join again. She participated in the exhibit "2 Sides, Art Medallions from both sides of the Atlantic", a joint exhibit of AMSA and BAMS that was at the American Numismatic Society, [ANS] in New York in 1997, celebrating 15 years of Medallistic Art in the United States and Britain. Phebe is a freelance sculptor specializing in the human figure and portraiture. She graduated from the Pennsylvania Academy of Fine Arts in 1987 and studied with Evangelos Frudakis in Philadelphia. She says she really loves the medallistic art form and is looking forward to participating in the Forest Lawn exhibit in Los Angeles.





### **Medallic Sculpture Workshop Report From Mashiko's Studio**

This summer marked the second annual New Approach workshop. As the first, this year's workshop was a week-long event offering young artists exposure to medallic art in an intimate, art intensive environment. This summer's focus



was self-portraits in bas-relief, reviewing techniques in mold making, and pouring wax. Daily studio work and discussion of medallic art was supplemented by excursions to studios, exhibitions, and guest presenters both on and off sight.

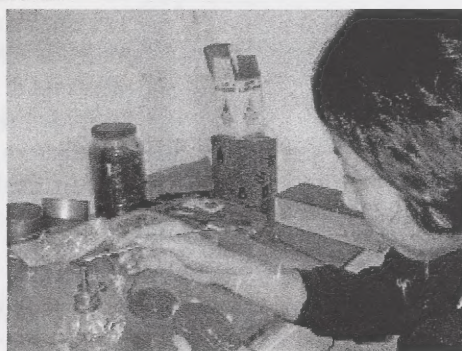
The workshop group visited the studios

of sculptors Masami Kodama and Marion Held, where techniques were discussed. Also, they visited the local Montclair Museum to observe the interaction between small sculpture and two dimensional work.

Mr. Kunio Iizuka, an artist accomplished in both two and three dimensional work, joined the group for an afternoon of instruction on copper tsuba (Japanese sword guards). Mr. Iizuka demonstrated and reviewed techniques he has adapted for making modern tsuba. Participants of the workshop expressed interest in an extended workshop devoted solely to the creation of tsuba.



Very graciously, the philanthropists and collectors Fredric and Robin Withington invited the workshop group to their home for an abbreviated narrative of medallic art history using examples from their vast and diverse collection. Mr. Withington delighted in sharing his favored niche of medallic art depicting space travel, and noted the medals he and Mrs. Withington have collected annually from the New Ideas in Medallic Sculpture exhibitions. Through their presentation and discussion, Mrs. and Mr. Withington revealed their perspective as enthusiastic connoisseurs and serious collectors in contrast to young artists, who are focused mostly on their own art and are not exposed to the wide intellectual range of collectors.



Supplemental to the Withington presentation was a trip to the Metropolitan Museum to further observe the evolution of modern medallic art. The roots of medallic sculpture were explored by observing and discussing the function of small sculpture within various cultures.

### **Exhibit "A Shriek from and invisible Box Revisited II"**

Medialia. "Rack and Hamper Gallery" Space II,  
September 15 - October 30, 2004.

This is the second part of the three part exhibit at Medialia, originally a gathering of work by 100 International artists exhibited at the Merguro Museum in Tokyo, Japan in 2001 and curated by Mashiko. In the effort to bring this exhibit to the U.S. the original show has been divided into installments due to space limitations.



**Welcome new and returning members:**

- Roger Brown, 1485 Bridgetown Pike,  
Langhorne, PA 19053-4316  
Ph. 215-752-7805, Fax. 215-752-0253  
Cell. 215-962-6327, E-mail: rjbstudios@aol.com
- Phebe Hemphill  
616 Ringwood Ave.,  
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Ocean Springs, MS 39564  
Ph. 228-875-7087, E-mail: shaughnessy@bellsouth.net

**Treasurer's report:**

## AMSA Financials:

|                               |         |          |
|-------------------------------|---------|----------|
| Beginning balance (9-15-2004) | 8239.82 |          |
| Interest                      | 2.77    |          |
| Additional Dues:              | 1647.00 |          |
| Ad Fees                       | 100.00  |          |
| Addition to show              | 15.00   |          |
| Donations                     | 45.00   |          |
| Total revenue:                | 1809.77 | 10049.50 |
| Expenses since last report:   |         |          |
| Loss of medal .....           | 100.00  | (100.00) |
| New Balance: (10-15-2004):    |         | 9949.50  |

**AMSA's advertising policy.****We are accepting ads in the Members Exchange !!****Each AMSA member gets one free "1 inch" ad per year. Each additional "1 inch" ad for a member is \$5.**Business card ad is \$8 per issue or \$32 per year/4 issues.Non-members may run a "1 inch" ad for a flat fee of \$10/ issue.A one inch ad may have about 40-50 words and be a maximum of 6 lines long.For commercial businesses:A half-page business ad is \$100 for the year/ 4 issues. A quarter-page business ad is \$60 per year/ 4 issues.**Tel. 401 781 6076****Fax: Same****E-Mail:*****browncasting@aol.com***

***C. A. Brown, Inc.***  
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***Rubber Mold And Wax Making  
Metal Tooling***

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Up To 24" And More  
Rapid Prototyping Services  
Available***



Newsletter editor:

Anne-Lise Deering  
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Edmonds, WA 98020  
Ph. 206-542-0608

E-mail: AMSAnews@aol.com

Please send items of interest about yourself or events that you have attended that relate to news about the medal and medallic sculpture. This publication is for you, the members. Please send information in writing, preferably as e-mail and please include photos if available. Please write bios in third person and limit your news to items related to medals, only !!  
Also please don't forget to send in your questions or answers to be included in the next newsletter.

**Deadline for the next newsletter is:  
December 31, 2004**

AMSA officers for 2004 - 05

|                            |                                       |
|----------------------------|---------------------------------------|
| <u>President:</u>          | Jim Licaretz<br>Ph. 310-832-6993      |
| <u>1st Vice President:</u> | Ken Douglas<br>Ph. 662-342-1827       |
| <u>2nd Vice President:</u> | Eugene Daub<br>Ph. 310-548-0817       |
| <u>Treasurer:</u>          | George Cuhaj<br>Ph. 715-445-5666      |
| <u>Secretary:</u>          | Anne-Lise Deering<br>Ph. 206-542-0608 |

Board of Directors:

|                 |      |                           |
|-----------------|------|---------------------------|
| Richard Bonham  | 2007 | rbonham@ptd.net           |
| Geri Gould      | 2006 | geri@artmedals.com        |
| Lotte Cherin    | 2006 | fineartwork@earthlink.net |
| Ira Rezak       | 2005 | ilr8@columbia.edu         |
| Enrique Moreiro | 2005 | emoreiro@emoreiro.com     |
| Janet Indick    | 2005 | janetindick@aol.com       |

Advisors to the Board:

|                        |                            |
|------------------------|----------------------------|
| Cory Gilliland         | gilliland@artinthehand.com |
| Alan Stahl             | amstahl@optonline.net      |
| Ann Shaper Pollack.    | jayann@optonline.net       |
| Jeanne Stevens-Sollman | stevsollmn@aol.com         |
| Marion Roller          | Ph. 212-582-6411           |

**NOTICE; AMSA Membership Renewal for 2004-2005.****Membership runs from Sept. 1, 2004 to Aug. 31, 2005**

Enclosed is my check for \$35.00 annual AMSA dues in the US and Canada;

\$20.00 for matriculated students (enclose a copy of the current ID card)

Enclosed is my check for \$45.00 annual dues outside the USA and Canada.

Enclosed is my contribution of \$ \_\_\_\_\_ to further help AMSA reach its goals.

*I am an :*

Name: \_\_\_\_\_ Artist \_\_\_\_\_ Sculptor \_\_\_\_\_ Dealer \_\_\_\_\_

Address: \_\_\_\_\_ Collector \_\_\_\_\_ Producer /Supplier \_\_\_\_\_

City: \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ Other \_\_\_\_\_

Home Phone: \_\_\_\_\_ Day Phone (studio/work): \_\_\_\_\_

Email Address: \_\_\_\_\_

Please send completed application and payment in US Dollars to: American Medallic Sculpture Association, (AMSA). To ensure receiving your newsletter send your dues to:

AMSA, PO. Box 1201, Edmonds, WA 98020